
THE
KĀVYA-PRAKĀṢA

(OF MAMMATA)

A TREATISE ON RHETORIC

TRANSLATED INTO ENGLISH

BY

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(Second Edition)



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TO
HIS HIGHNESS
THE HONOURABLE MAHARAJAH
LAKSHMĪSWARA SĪNHA BAHĀDUR,
G. C. I. E.,
OF
DARBHANGA,
THIS VOLUME
IS
RESPECTFULLY DEDICATED.

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PREFACE.

This is the second Sanskrit work on the Science of Poetry that is being offered to the English-reading public in an English garb—if we do not count the *Bhāṣhā-Bhūṣhana*, a Hindī work on the same subject, which was rendered into English and published in the pages of the *Indian Antiquary* in 1894, by Dr. Grierson, whose labours in the cause of Hindī literature rival those of the late Mr. Growse. The first was the *Sāhitya-Darpana* of Viṣwanātha Kavirāja, which was placed over twenty years ago before that public by Rai Bahādur Pramada-Dāsa Mitra, in an English form, that still remains a model of scholarly and excellent translation. It is time that another work on the subject, expounding more or less different views on important points, should be published. Indeed it is surprising that so little attention should have been directed to this department of Sanskrit learning by Oriental Scholars. For, as it seems to the present writer, the *Sāhitya* literature of India is remarkably full and complete, and contains perhaps as many useful ideas worth the acceptance of foreign scholars as the literature of philosophy.

With the growth of interest and study in metaphysics and psychology there has undoubtedly grown on parallel lines, in Europe, interest in and study of the philosophy of other sciences. And we see excellent books issued from the press day after day, which seek to clear up the fundamental ideas of Law, of History, of Politics, of the Physical Sciences and of the various branches of Art. In short there has been a general growth of introspective "Intelligence" on all matters; and an effort is perceptible everywhere to locate every portion of knowledge in its proper place in a universal scheme. There has been no philosopher worthy of the name, who has left an impress other than merely ephemeral on

subsequent literature, and has not endeavoured so to organise the whole of human knowledge into one complete whole, or not matured ideas on all matters interesting to humanity. But it must be confessed that the literature on the science and philosophy of poetry is not excessively rich in English. Works on poets, dramatists, novelists, and on the history of literature abound; and naturally many of such works, principally biographical, critical, appreciative, or descriptive, yet incidentally, enunciate directly, or indicate indirectly, very useful and instructive ideas on the basic questions of the subjects concerned. But scientific works, professedly confining themselves to the principles which underlie all literature (in the special sense of the term, viz *belles lettres*), are few. Prof. Bain's works on Rhetoric and Composition and On Teaching English are what might have been expected from him, a clear thinker and philosopher and scholar of "encyclopedical learning" in the well-judged language of Mill. But they stand almost by themselves; Prof. Bain himself says in his prefaces, with reference to the department of Figures of Speech, that "never before has that branch received so large a share of attention," and again, adverting to the emotional qualities of style, that his "is the first attempt at a methodical and exhaustive account of these qualities." And they are not final nor complete, as the Professor himself admits beforehand. Thus, though it would probably be presumptuous at this date, to hint that India had anything new to teach Europe, still it may perhaps be excusable to say that Indian books on *Sāhitya* might help to clear up ideas if only by affording the occasion for a further and deeper study of the subject.

The first and most important question of the science is as to what constitutes the essence of poetry. The long accepted answer in India is that Emotion constitutes that essence,—a conclusion which British investigators are only now approaching, and with still hesitating steps; as Dr. Bain tentatively says (On Teaching English, p. 214)—"to emotion we must come at last, in any precise definition" of poetry. Of course there

are more or less slight difference in the details as discussed by different writers. The author of the work now translated has formulated his answer to the question in language which may appear at first sight to be even radically different from the accepted view; and students will find interesting points of resemblance in his treatment of the subject and Prof. Bain's, who also, at least in the form of his book on Rhetoric, treats of all connected questions as subsidiary to Style. But this innovation of our author's too is only apparent; and is perhaps due to nothing else than an exaggerated desire to be original. He tacitly reverts to the general position in his treatment of the auxiliary subjects,—herein again offering a point of resemblance to Dr. Bain. And this is the essence and the net result of the teaching of the *Sūhṛitya śāstra*: viz., that the expression of the emotions, in their infinite forms and their combinations developed by the infinite forms and situations of human life, is the business of literature; and that those writers are the greatest, and those works the most permanent and the most prominent, that have seized and embodied the most permanent and prominent emotions of humanity in the most remarkable manner.

It is interesting and instructive to compare Dr. Bain's classification of the emotions admissible into poetry with those of the Sanskrit authors, and their respective arguments in support of them. The secret of the true reason, why Pathos plays such an important part in all literature, why रसेषु करुणो रसः ("amongst the poetical emotions the supreme is Pathos") in the words of the ancient Indian poet, and why "our sweetest songs are those that tell of saddest thought" in the words of the modern English poet, is still to seek. Neither Mammata nor Bain, etc., are quite satisfactory on this point. The student might try and invent an explanation for himself. If he can, further, satisfy himself as to why "the Furious" "the Terrible" — "the Disgusting" should find a place in poetry he will

have discovered a deeper reason than Dr. Max Nordau, for the amazing outbreak of these in the literature, whose aberrations he so trenchantly, if not sufficiently deeply, exposes in his book entitled "Degeneration."

Another notable point is that the *form* of the *Kāvya* is assigned a very secondary place in *Sāhitya*. While in the West, metre, and to a less extent, rhyme, have been held to be essentials, they are of very minor importance in India. Prof. Bain. and J. S. Mill before him (*vide* his Dissertations), apparently approximate to the Indian view which allows of such famous *gadya kāvyas* (prose-poems) as *Kādambarī*, *Vasavadattā*, &c., and of course includes the drama under poetry at large, as one of its species; Walt Whitman and his imitators also recognise in practice the accuracy of it. It must be confessed, however, that this view is only correct in principle and as a theory. In practice the powerful additions made to the pleasures of poetry by metre and rhyme have checked the growth of prose-poems considerably, and thrown into the shade all but the very best. For similar reasons, just as the metrical poem is an advance upon the prose-poem, so "recited poetry" and the drama constitute an advance upon the metrical poem; to the musical effects of metre and rhyme which enlist the services of the ear in furthering the pleasures of poetry, the drama adds the scenic effects, which engage the eye also. And hence the dictum कव्येषु नाटक श्रेष्ठम् (of poems the drama is the highest). Thus it appears that *Sāhitya* treats of the principles of poetry; and it treats of Words and Style only in so far as they express more fitly or otherwise the appropriate emotion. The treatment of the mere form it leaves to Prosody for metre and rhyme, and to *Nāṭya Śāstra* for dramaturgy. Sanskrit Prosody has little interest for the general English reader; but the science of Mimetics obviously has, and there is no work on the subject yet, for a wonder, in the land of Shakespeare,—the one or two books like Hammerton's

"The Actor's Art," that are just beginning to come out, being scarcely entitled to rank as scientific books. If opportunities are favourable, the present writer hopes to bring out some day a translation of Bharata's *Nāṭya Śāstra*, the oldest work available on the subject.

The history of the science of poetry in India, like that of all others, is lost in antiquity. Tradition speaks of original aphorisms by Āuddhodani, by Bharata and by Vāmana. These aphorisms too are lost for the present, except the last which has been recently printed by the enterprising publishers of the *Kāvya-mālā*. Vāmana's Sūtras are not old, that is to say, not much older than 800 A. C. Fragments of the other two are met with in the form of quotations by later writers. It is possible and to be hoped that they may be recovered some day; for not very old authors refer to them as having formed the subject of their studies, before they began their own works; and it is very much to be desired that they may be so recovered, for the Sūtra literature shows a finality of statement, so far as general principles are concerned, which could result only from a perfect grasp of the completed "circle of knowledge;" and it is not likely that any future races will succeed in improving upon these statements of final principles, however much they may and will make fuller the contents of the general ideas in consequence of more varied experience in larger circles of life.

Āuddhodani appears to have been one of the first to definitely formulate the view that emotion is the essence of poetry—वाक्यं रसादिमत्त काव्यम्—(utterance embodying emotion is poetry), according to a quotation in *Alankāra Śekhara*. It is only a matter of conjecture whether he belonged to the genuine Sūtra period of Sanskrit literature—the period immediately following Vyāsa, the great organiser of Sanskrit learning.

The outlines and the elementary principles of Sāhitya are given in the Agni Purāṇa also as now extant; but as to the

authorship, authenticity and antiquity of the work grave doubts are entertained by those learned in these matters.

As regards Bharata, a tradition says that the Kārikās (memorial verses), of the Kāvya-Prakāṣa, themselves are the work of Bharata, and that Mammata wrote only the prose portion of the text in the form of a commentary. But another tradition, as also the fact that Mammata refers to Bharata in one place, in the fourth Chapter of the work, in support of the doctrine stated in the Kārikā, goes against this. The truth, as usual, probably lies between, and Mammata seems to have made large use of the Sūtras of Bharata in fashioning his verses, and has perhaps incorporated therein large pieces of them bodily thus giving rise to the first mentioned tradition.

Mammata himself was undoubtedly a Brāhmaṇa of Kashmir and lived and wrote his famous work certainly before the 12th century A. C., about the time when English literature was just beginning to be born. The earliest commentary on his work now available and apparently the earliest in fact also, is, that of Māṇikya-Chandra; and that is expressly dated by Māṇikya-Chandra himself, in the colophon, with the *Samvat* year 1216, corresponding with 1159 A. C. At the same time there is no reason to believe that the author of the Kāvya-Prakāṣa lived earlier than the eleventh century A. C.; for he quotes a verse in his 10th Chapter from Bhoja, who reigned in the earlier half of that century; for a tradition has it that his younger brother Uvata attended the court of this very Bhoja at his capital Avanti for some time; and he was probably the medium of the quotation. It is easy to understand that the Court-Pandit should have gladly seized on the first opportunity that offered of paying an elegant compliment to the literary merits of his really deserving master, by securing for a production of his a gratifying reference and quotation in the masterpiece of his famous brother, and of, at the same time, and by the same stroke of policy, obtaining for that master-

piece an introduction under the most favourable circumstances to the court of his royal patron.

Mammata was a member of a true Pandit family; he was the son of Jayyata, the joint author with Vāmana of the celebrated grammatical treatise, the *Kāṣikā*; and the brother of Kayyata, the author of the standard gloss on Patanjali's Great Commentary, and of the above-mentioned Urvata, the author of a *Bhāṣya* on the Vedas and other Vedic works, which however, have been superseded by the later works of Sāyana. Mādhava Mammata is said, by Bhīmasēna in the opening verses of his commentary on the *Kāvya-Prakāṣa*, to have travelled to Benares for purposes of study. The times of Mammata seem to have been times of a general outburst of literature and learning in Kashmir, which had most likely something to do with the Buddhist literature and learning, then on its way out of India to its present Tibetan home across the Himalayas. A lot of literary names ending with the characteristic syllable *ta* are to be found in the books of this period, Vajjrata, Rudrata, Bhallata, Vābhata, Allata, &c. How these outbursts and revivals travel about from place to place is a phenomenon which is observable in the literary history of ancient and modern Europe also. Sāhitya in India appears to have passed on from Kashmir to Mithilā, and thence to Bengal; it is now almost confined to the Deccan.

The mention of Allata leads us to the fact that the *Kāvya-Prokāṣa* could not be completed by Mammata, notwithstanding the inevitable *mangalācharaṇa*, the propitiation of the appropriate Goddess of Speech. Apparently in accordance with the very satisfactory explanation of the ingenious *Naiyāyika*, the past evil *karma* of Mammata's previous births was too voluminous to be dispelled by the amount of *mangalācharaṇa* he made, and so the thread of his life broke short! But it broke short when he was in sight of his goal; and he has practically completed his work. About a third of the last

chapter on Figures,—or rather as they are more becomingly named in Sanskrit, Ornaments of Speech,—which third amounts roughly to a tenth of the whole work,—was written by Allata, from the second half of the 118th verse onwards, (page 244 of the translation). This is expressly stated by Anand in his commentary entitled the *Nidarçana* on the *Kāvya-Prakāṣa*, who again, in explaining the last verse of the work, refers to the same fact in this wise, “although this 10th chapter has been written by two authors, still the appreciating will miss no pleasure of true excellence; indeed the general experience is that the mango fruit bred out of crossed varieties is even more luscious (than the fruit of either of its original parents).” Other Commentators also interpret the *śloka* above referred to, to the same effect.

Of commentaries and glosses on the *Kāvya-Prakāṣa* the number is legion, Verses current amongst the Pandits refer to this fact thus—

काव्यप्रकाशस्य कृता ग्रहे ग्रहे
टीका तथाप्येष तथैव दुर्गमः ॥

(commentaries on the *Kāvya-Prakāṣa* have been done up in every house, and yet it it remains as difficult to understand as ever !)

Or again—

काव्यप्रकाशे दिप्परयः सहस्रं सन्ति तद्यपि ।

(although there are thousands of glosses on the *Kāvya-Prakāṣa* still, &c., &c.) There is no other Sanskrit work so much be-commented, except perhaps the *Paribhāṣendu-Śekhara* of Nāgeṣa Bhaṭṭa. It might be worth mention in this connection that Viçwanatha Kavirāja, the author of the other most famous work on *Sāhitya*, referred to at the outset of this preface, thought fit to write an elaborate commentary on the *Kāvya-Prakāṣa* after composing his own independent work, as is evident from the frequent references to the latter in the former. Indeed the work seems to have excited a most singular emulation amongst all classes of writers to show their appreciation

of it by means of comments; famous Nāyāyikas like Jagadīśa and Gadādhara, leaders in Vyākaraṇa like Nāṣeṣa Bhaṭṭa, renowned Tātrikas like Gokula-Nātha and Kalyāṇa Upādhyāya, have all tried their hands at it. This gives us an idea of the high honour in which the Kāvya-Prakāśa has always been held throughout India, as an authority on its subject, and as a work, the careful study of which is indispensable to every Pandit who aspires to be regarded as a "Sāhityāchārya."

A very full account of principal commentaries* on

* Though no less than forty-six commentaries are enumerated, there, three more commentaries have been found, of which no mention is made: (1) By one "Pandita-Raja" (identified by Pandit with Raghunandana Rāya, the renowned disciple of Maheṣa Thakura. This commentary begins thus: रघुवंशजलधिचन्द्रं रावणवनदन्तिपारीन्द्रम् । सीतामुदितमयूरीमुदिरमुदारमहंकलये ॥ १ ॥ मौलौ निधाय पाणी बाणीमनिशं नमस्कृत्य । पण्डितराज. कुरुते टीकां काव्यप्रकाशस्य ॥ २ ॥ इयताऽपि बुद्धिविभवन मोहनो यदमुष्यभावशतवर्णनोद्यमः । अपि सत्सु सत्सु गुणभावगौरवादवधेहि बाणि करवाण साहसम् ॥ ३ ॥ बलिशादपि क्रहदः कुलिशादपि कठिनकर्माणः । गरलादपि मर्मभिदो ये के चन । अम स्कुर्म ॥ ४ ॥ हरमौलिगलितगङ्गावीचिविचित्राशयाः सुधियः । मत्कृतमतिदीर्घकृपाटकपालसुधारसेन सिञ्चन्तु ॥ ५ ॥ प्रथमतः प्रेक्षावत्प्रवृत्तिनिमित्तत्वेन प्रयोजनाभिधयसम्बन्धस्याभिधातुमुचितस्यानभिधानाद् भारतीस्तुतिनित्यात्मकमङ्गलम्य समाप्तौ व्यभिचारात् फलान्तरस्याभावात् प्रथमश्लोकमवतारयति ग्रन्थारम्भ इति ॥ and ends thus: उलाममुपसहरति तदंत इति । इतीति ग्रन्थसमाप्तौ ॥ इति महामहोपाध्यायश्रीमत्पण्डितराजविरचितायकाव्यप्रकाशटीकायां दशमोऽङ्कासः समाप्तः ॥ The MS. found is dated शाके १५५९. (A. C. 1637) (2) By Mahāmahopādhyāya Gokula-Nātha Upādhyāya. This begins thus नत्वा परमात्मानं श्रीगोकुलनाथशर्मणा रचिता । काव्यप्रकाशिकाशयटीका प्रीत्यै सतामन्तु ॥ १ ॥ कारिकानिबद्धमङ्गलश्लोकानुवचनादेवानुपाङ्गिकविघ्नध्वंससिद्धौ वृत्तिकारो न मङ्गलम् प्रणीतवान् न चोपनिबन्धः । किन्तु कारिकाप्रबन्धमारिप्तमानस्य ग्रन्थकृत प्रथमम् मङ्गलमाचरतो निबन्धनश्च निष्फलकर्मकर्तृत्वादनवधेयवचनत्वशङ्कामपाकृतुमवतारयन्ननुपाङ्गिकमङ्गलसम्पत्त्यै मौलम्पद्यमनुवदति ग्रन्थेत्यादिना जयतीत्यन्तेन । अधिकरणममूहः शास्त्रम् ॥

the work is to be found in the elaborate Sanskrit Introduction (from which many of the facts stated above have been taken) to his edition of it, (with his own—the latest, perhaps the best, and certainly the fullest-commentary), by the eminently learned Mahāmahopadhyaya Pandit Vāmanachārya Zhalkar of Poona.

In bringing the above remarks to a conclusion, I have to thank the gentlemen who have, in one way or another, helped me in the translation. First among these comes Pandit Jayadēva Miśra, Professor of Vyākaraṇa in the “Darbhāṅga Pathaśālā,” Benares, from whom I got my first lessons in Kāvya Prakāśa; and then Rai Bahadur Pramada Dāsa Mitta of Benares, already mentioned, who not only encouraged me in the work, but also took upon himself the trouble of correcting an important portion of it. My thanks are also due to my honoured tutor, late Mr. Arthur Venis, M. A., Principal of the Queen’s College, Benares, without whose encouraging words and example, I should probably have never ventured upon literary work, and to whose kind help is due the publication of the present translation. The last person, but not the least, whom I cannot leave unmentioned, is Babu Govinda-Dāsa of Benares, who has ever been the guiding spirit of literary life

DARBHANGA }
April, 1918 }

GAṄGĀNĀTHA JIĀ

The MS found does not extend to the end (3) By Kallyana Upadhyaya—only fragments of this work have been found

In a foot note in connection with commentary No 25, the Sanskrit Introduction says that it is by Vachaspati Miśra, the “सर्वतन्त्रज्ञः.” I venture to point out that this is an oversight because the Vachaspati Miśra, who is generally styled ‘सर्वतन्त्रज्ञः’—the author of “Bhāmātī” &c—is much older than Mammata, and further, this author has enumerated all his works at the end of ‘Bhāmātī’ where no mention is made of any commentary on the Kāvya-Prakāśa. The Vachaspati Miśra who wrote a commentary on the Kāvya-Prakāśa, is the *legist*, the author of a series of Dharmashastra works—Achara-chintamāni &c

KĀVYA-PRAKĀṢA.

CHAPTER I.

AIM, CAUSE AND FORMS OF POETRY.

The paging here followed is that of the Bombay edition, 1889
Ed. Vāmanāchārya.

In the beginning, the author invokes the appropriate divinity, for the removal of impediments :—

1.—[Page 2] Glorious is the poet's speech comprehending a creation ungoverned

Invocation.

by Nature's laws, pleasurable in its entirety, independent (of accessories) and agreeable through ninefold Poetic Sentiment (*Rasa*).*

The creation of Brahmā is controlled by the laws of Nature,

The creation of the poet contrasted with that of Brahmā. abounds in pleasure, pain and delusion, is dependent upon material and co-operative causes, such as atoms and action

respectively,—has only six tastes, and through these too, is not always agreeable. The creation of the poet's speech, however, is unlike this, and hence "is glorious"—which expression implies reverence to it.

The author next states the subjects (of his work), with its aims :—

2.—[Page 5] Poetry is for—fame, wealth, knowledge of rights and usages, removal

The Effects of poetry.

of evils, uninterrupted extreme pleasure and exhortation, similar (in agreeableness) to that coming from a beloved consort.

Fame—as that of Kalidas and others

* *Rasa* properly so called consists in sentiments of love, hatred and the like—manifesting themselves, in poetry and drama, through various causes—the excitant, the equivalent and the auxiliary. For want of a more correct term in English. I have

Wealth—as received by Dhāvaka and others from ṛi Harsa and other kings.

Knowledge—of rights and usages proper to kings and others.

Removal of Evils—as in the case of Mayūra (through his propitiation of) the Sun.

The chief aim of poetry, however, is the attainment of pure unalloyed pleasure, immediately following the sensing of Poetic Sentiment (*Rasa*).

When Poetry exercises its full functions, it helps the development of various Poetic Sentiments sublates the direct effects of the effects of a word and its expressed meaning—and as such it differs from the *Veda*, in which the word—equal to a superior's command predominates; and also from the *Purāṇas* in which the predominating element is the sense in the form of friendly advice (not to be necessarily followed *verbatim*). Such poetry is the work of poets, expert at representing things in a light passing the comprehension of ordinary people; it offers advice to other poets, and men of taste, having like a dear wife attracted attention, by means of a charming tenderness in the advice—advice such as that one should behave like Rama, and not like Rāvaṇa. And poetry, as such, is by all means to be attempted.

Having defined the aims, the author now states the causes of poetry.

3—Poetic genius, proficiency arising from a careful study of objects, Science and Cause of Poetry.

Poetry, and practice of the teachings of practical men—these three conjointly, constitute the cause of the production of Poetry.

(1) *Poetic genius*—the seed of poetry, so to say. This is a peculiar faculty without which, (in the first place) there could be no poetry; or even if there were, it would be ridiculous.

(2) Facility of composition arising from a careful study of objects, i.e. of all kinds of objects, animate as well as inanimate;